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□: How much is the shirt?

A. £19.15.　　B. £9.18.　　C. £9.15.

□□□ C□

1. □□□□□□□□□□□□□□□□□□□

What will Jack probably do this weekend?

A. Go camping.　　B. Visit a friend.　　C. Watch a film.

□□□□C

□□□□

□□□□W: Jack, are you going camping with your friends this weekend?

M: It depends. If it’s sunny, we’ll go.

W: The weatherman says it’s going to rain.

M: In that case, we’ll go to the cinema instead.

2. □□□□□□□□□□□□□□□□□□□

What does the woman ask the man to do?

A. Take care of her bags.

B. Pack the food for her.

C. Check the train schedule.

□□□□A

□□□□

□□□□W: Excuse me, could you mind my bags for a moment? I want to buy some food at the convenience store.

M: No problem. But be quick. It was announced that my train would arrive in 10 minutes.

3. □□□□□□□□□□□□□□□□□□□

When will the man see Bob?

A. This Friday. B. This Saturday. C. Next Monday.

□□□□B

□□□□

□□□□W: Bob came out of hospital last Friday. Have you got a chance to visit him?

M: I plan to see him this Saturday.

W: Aren't you going to the conference then?

M: No. It has been rescheduled for next Monday.

4. □□□□□□□□□□□□□□□□□□□

Why does the man apologize?

A. For the terrible food.

B. For the overcharge.

C. For the waiter's rudeness.

□□□□B

□□□□

□□□□M: Sorry, Miss. We made a terrible mistake adding up the bill. Here is the ten dollars we have to return to you.

W: Oh, I didn't notice that. It's OK. Don't blame the waiter. He's been really nice.

5. □□□□□□□□□□□□□□□□□□□

What are the speakers talking about?

A. Writing a book. B. Holding a celebration. C. Buying a present.

□□□□C

□□□□

□□□□W: Do you think we should get Steve a book for the new year?

M: Books are good. But Steve wouldn’t take just any book. He has had this particular one on geography.

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B. Taking a short cut home.

C. Meeting Jim in the park.

□□□□8. A 9. B

□□□□

□□□□W: Jim will call on us this afternoon. Do you know where he is now?

M: Er... wait. Let me see. He has sent two messages saying that he’s done with his work at the office and got a taxi and... and he’ll arrive in twenty minutes.

W: We can’t keep him waiting outside our home. We have to hurry.

M: But it takes at least half an hour to get to the city center by bus. Look at the traffic.

W: Let’s get off. We can save at least twenty minutes by walking through the park.

M: Are you sure?

W: Yes. A hundred percent.

□□□□

W: Novels?

M: A novel and two poetry collections. As I leafed through the novel, a piece of paper fell out. It was an air ticket from 2012. The flight was from Los Angeles to Chicago and the name on the ticket was Ashley Louis.

W: Was it?

M: Yes. Ashley, my sister. In 2012, she lived in Los Angeles and her husband worked in Chicago. Both of them often flew between two cities. I asked the seller where he got the book. He said it was bought at a second-hand bookstore in Los Angeles three years ago. Last year, he and his family moved from Los Angeles to Philadelphia.

W: So, all the way across the country, your sister’s old book landed in your hands. That’s really crazy.

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14. What is probably the woman?

A. A teacher. B. A journalist. C. An athlete.

15. What does Victor find difficult as a member of the basketball team?

A. Adapting himself to the intense training.

B. Dealing with the pressure from the coach.

C. Regaining the skills learned in high school.

16. What does Victor say about the players on the team?

A. They are of the same age.

B. They are similar in character.

C. They are from different countries.

17. How does Victor feel about his team now?

A. It’s about to break up. B. It’s the best in Indiana. C. It’s getting stronger.

□□□□14. B 15. A 16. C 17. C

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□□□□W: Victor, you’ve been here in Indiana for six weeks now. How are you feeling?

M: I think I’ve got used to college life, going to classes, working out and hanging out with my friends. Though there’s pressure to meet deadlines, life here is never boring.

W: What’s been hard about being an Indianan basketball player?

M: Well, the training is very competitive, weightlifting and running every day. It’s not like

high school. In high school, I really didn't have to do that. I'm just trying to get used to it. And I think I am.

W: At this point, how do you see yourself fitting into this group?

M: I think we're all different. George is from Britain. Chris and Leo are from Australia. I'm from France. And the rest are Americans. But I get along with everybody. You know, we are really starting to bond. It's great to see how we grow each day as a team.

W: Thanks, Victor. I wish you a very happy and fruitful stay in Indiana.

□□□

A

Yellowstone National Park offers a variety of ranger programs throughout the park, and throughout the year. The following are descriptions of the ranger programs this summer.

Experiencing Wildlife in Yellowstone (May 26 to September 2)

Whether you're hiking a backcountry trail (□□), camping, or just enjoying the park's amazing wildlife from the road, this quick workshop is for you and your family. Learn where to look for animals and how to safely enjoy your wildlife watching experience. Meet at the Canyon Village Store.

Junior Ranger Wildlife Olympics (June 5 to August 21)

Kids can test their skills and compare their abilities to the animals of Yellowstone. Stay for as little or as long as your plans allow. Meet in front of the Visitor Education Center.

Canyon Talks at Artist Point (June 9 to September 2)

From a classic viewpoint, enjoy Lower Falls, the Yellowstone River, and the breathtaking colors of the canyon (□□) while learning about the area's natural and human history. Discover why artists and photographers continue to be drawn to this special place. Meet on the lower platform at Artist Point on the South Rim Drive for this short talk.

Photography Workshops (June 19 & July 10)

Enhance your photography skills — join Yellowstone's park photographer for a hands-on program to inspire new and creative ways of enjoying the beauty and wonder of Yellowstone.

6/19 — Waterfalls &Wide Angles: meet at Artist Point.

7/10 — Wildflowers &White Balance: meet at Washburn Trailhead in Chittenden parking area.

21. Which of the four programs begins the earliest?

A. Photography Workshops. B. Junior Ranger Wildlife Olympics.

C. Canyon Talks at Artist Point. D. Experiencing Wildlife in Yellowstone.

22. What is the short talk at Artist Point about?

A. Works of famous artists. B. Protection of wild animals.

C. Basic photography skills. D. History of the canyon area.

23. Where will the participants meet for the July 10 photography workshop?

A. Artist Point.　　B. Washburn Trailhead.

C. Canyon Village Store.　　D. Visitor Education Center.

□□□□21. D　22. D　23. B

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easy to find and fast food restaurants outnumber grocery stores. “The kids literally come to school with bags of snacks and large bottles of soft drinks,” she says. “They come to us thinking vegetables are awful, dirt is awful, insects are awful.” Though some are initially scared of the insects and turned off by the dirt, most are eager to try something new.

Urban Sprouts’ classes, at two middle schools and two high schools, include hands-on experiments such as soil testing, flower-and-seed dissection, tastings of fresh or dried produce, and work in the garden. Several times a year, students cook the vegetables they grow, and they occasionally make salads for their entire schools.

Program evaluations show that kids eat more vegetables as a result of the classes. “We have students who say they went home and talked to their parents and now they’re eating differently,” Jaramillo says.

She adds that the program’s benefits go beyond nutrition. Some students get so interested in gardening that they bring home seeds to start their own vegetable gardens. Besides, working in the garden seems to have a calming effect on Jaramillo’s special education students, many of whom have emotional control issues. “They get outside,” she says, “and they feel successful.”

24. What do we know about Abby Jaramillo?

A. She used to be a health worker.　　B. She grew up in a low-income family.

C. She owns a fast food restaurant.　　D. She is an initiator of Urban Sprouts.

25. What was a problem facing Jaramillo at the start of the program?

A. The kids’ parents distrusted her.　　B. Students had little time for her classes.

C. Some kids disliked garden work.　　D. There was no space for school gardens.

26. Which of the following best describes the impact of the program?

A. Far-reaching.　　B. Predictable.

C. Short-lived.　　D. Unidentifiable.

27. What can be a suitable title for the text?

A. Rescuing School Gardens　　B. Experiencing Country Life

C. Growing Vegetable Lovers　　D. Changing Local Landscape

□□□□24. D　25. C　26. A　27. C

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□□□□□□□□□□□□□□□□□□□ Abby Jaramillo □□□□□□□□□□□□□□□□□□□□

Sprouts □□□□□□□□□□□□□□□□□□□□□□□□

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□□□□□□□□□□□□□“And at first it is, says Abby Jaramillo, who with another teacher started Urban Sprouts, a school garden program at four low-income schools.(□□□□□□□□□□·□□□□□□□□□□□□□□□□□□□□□□□□□□□□□“Urban Sprouts”□□□□□□□□)”□□□□□·□□□□□ Urban Sprouts □□□□□□□□ D□

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□□□□□□□□□□□□□“she says. “They come to us thinking vegetables are awful, dirt is awful, insects are awful.” Though some are initially scared of the insects and turned off by the dirt, most are eager to try something new.(□□□“□□□□□□□□□□□□□□□□□□□

Reading Art: Art for Book Lovers is a celebration of an everyday object — the book, represented here in almost three hundred artworks from museums around the world. The image of the reader appears throughout history, in art made long before books as we now know them came into being. In artists' representations of books and reading, we see moments of shared humanity that go beyond culture and time.

In this "book of books," artworks are selected and arranged in a way that emphasizes these connections between different eras and cultures. We see scenes of children learning to read at home or at school, with the book as a focus for relations between the generations. Adults are portrayed (□□) alone in many settings and poses —absorbed in a volume, deep in thought or lost in a moment of leisure. These scenes may have been painted hundreds of years ago, but they record moments we can all <u>relate to</u>.

Books themselves may be used symbolically in paintings to demonstrate the intellect (□□), wealth or faith of the subject. Before the wide use of the printing press, books were treasured objects and could be works of art in their own right. More recently, as books have become inexpensive or even throwaway, artists have used them as the raw material for artworks — transforming covers, pages or even complete volumes into paintings and sculptures.

Continued developments in communication technologies were once believed to make the printed page outdated. From a 21st-century point of view, the printed book is certainly ancient, but it remains as interactive as any battery-powered e-reader. To serve its function, a book must be activated by a user: the cover opened, the pages parted, the contents reviewed, perhaps notes written down or words underlined. And in contrast to our increasingly networked lives where the information we consume is monitored and tracked, a printed book still offers the chance of a wholly private, "off-line" activity.

28. Where is the text most probably taken from?

A. An introduction to a book.
B. An essay on the art of writing.
C. A guidebook to a museum.
D. A review of modern paintings.

29. What are the selected artworks about?

A. Wealth and intellect.
B. Home and school.
C. Books and reading.
D. Work and leisure.

30. What do the underlined words "relate to" in paragraph 2 mean?

A. Understand.　　B. Paint.

C. Seize.　　D. Transform.

31. What does the author want to say by mentioning the e-reader?

A. The printed book is not totally out of date.

B. Technology has changed the way we read.

C. Our lives in the 21st century are networked.

D. People now rarely have the patience to read.

□□□□28. A　29. C　30. A　31. A

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□□□□□□In this “book of books,” artworks are selected and arranged in a way that emphasizes these connections between different eras and cultures. (□□□“□□□”□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□)”□□□□□“Books themselves may be used symbolically in paintings to demonstrate the intellect, wealth or faith of the subject. (□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□□)”□□□□□“From a 21st-century point of view, the printed book is certainly ancient, but it remains as interactive as any battery-powered e-reader. (□21 □□□□□□□□□□□□□□□□□□□□

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can interact with it," said Peter Kahn, a senior author of the study.

32. What phenomenon does the author describe at the beginning of the text?

A. Pocket parks are now popular.　　B. Wild nature is hard to find in cities.

C. Many cities are overpopulated.　　D. People enjoy living close to nature.

33. Why did the researchers code participant submissions into categories?

A. To compare different types of park-goers.　B. To explain why the park attracts tourists.

C. To analyze the main features of the park.　D. To find patterns in the visitors' summaries.

34. What can we learn from the example given in paragraph 5?

A. Walking is the best way to gain access to nature.

B. Young people are too busy to interact with nature.

C. The same nature experience takes different forms.

D. The nature language enhances work performance.

35. What should be done before we can interact with nature according to Kahn?

A. Language study.　　B. Environmental conservation.

C. Public education.　　D. Intercultural communication.

□□□□32. B　33. D　34. C　35. B

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□□□□□□□□□□□)”□□“Across the 320 submissions, a pattern of categories the researchers call a “nature language” began to emerge. After the coding of all submissions, half a dozen categories were noted most often as important to visitors. (□□ 320 □□□□□□□□□□□□□□□□□□“□□□□”□□□□□□□□□□□□□□□□□□□

·Start small. I suggest using a sketchbook (□□□) for small studies. These small studies provide inspiration and may be a springboard for more complex works in the future. ___36___ You'll want to look back on your journey to see how far you've come.

·Paint often and paint from life. There's no better way to improve than to put in those brush miles. Whether you paint still lifes, portraits, or landscapes, paint from life as much as possible. ___37___

·Continually challenge yourself to try something new. ___38___ Artistic growth can be a bit painful. Welcome to the club□we've all been there. I love taking on challenges. I once took up a challenge to create a painting every day for a month and post the works online.

·___39___ Seeking and accepting constructive feedback (□□) is crucial to growth. I post my work on social media and, in turn, have met some of the kindest people. They make me feel valued and respected, no matter my level of artistic ability.

The journey you're on won't follow a straight path. ___40___ Push through, give it time and put in the effort. You will harvest the rewards of an artistic life.

A. Get out of your comfort zone.

B. Make career plans and set goals.

C. Don't throw away your beginner art.

D. Share your work if you feel comfortable doing so.

E. You'll hit roadblocks, and you'll feel discouraged at times.

F. Evaluate your performance and, if needed, redefine your role.

G. You'll develop that painting muscle memory that only comes with repetition.

□□□□36. C　37. G　38. A　39. D　40. E

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□□□□"Start small. I suggest using a sketchbook (□□□) for small studies. These small studies provide inspiration and may be a springboard for more complex works in the future. (□□□□□□□□□□□□□□□□□□□

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Topeka. They had to move to Virginia but they were on a very tight ___41___. They could not afford to pay for ___42___ for their dog, Tiffy, and ___43___ wanted to take her with them.

It just ___44___ that I was planning another PNP flight with another pilot, Karen, who ___45___ to take Tiffy from Kansas City to Virginia. What I was to do was fly to Topeka to ___46___ Tiffy.

When I met Tiffy's owners, they seemed very ___47___. George, the husband, was trying to be calm, but I could tell this was ___48___ for him, having to leave his dog to a ___49___ and trust that everything would _____50_____.

After some goodbyes, I asked George and his wife to help me _____51_____ Tiffy into the plane. I promised to take care of Tiffy and _____52_____ them as soon as we got to Kansas City.

The flight was _____53_____, and Tiffy was a great passenger. The next day, she _____54_____ with Karen and made it back to George in Virginia within a few days. He was so _____55_____ and sent me a nice e-mail with pictures. It felt great to know that I had helped bring this family together again.

41. A. turn	B. budget	C. schedule	D. connection
42. A. food	B. shelter	C. medicine	D. transportation
43. A. desperately	B. temporarily	C. secretly	D. originally
44. A. appeared	B. proved	C. happened	D. showed
45. A. waited	B. offered	C. hurried	D. failed
46. A. see off	B. look for	C. hand over	D. pick up
47. A. confused	B. nervous	C. annoyed	D. curious
48. A. hard	B. fine	C. common	D. lucky
49. A. coworker	B. passenger	C. stranger	D. neighbor
50. A. speed up	B. work out	C. come back	D. take off
51. A. feed	B. follow	C. change	D. load
52. A. call	B. join	C. leave	D. serve
53. A. unnecessary	B. unexpected	C. unavoidable	D. uneventful
54. A. returned	B. fought	C. flew	D. agreed
55. A. thankful	B. generous	C. proud	D. sympathetic

□□□□41. B 42. D 43. A 44. C 45. B 46. D 47. B 48. A 49. C 50. B 51. D 52. A 53. D 54. C 55. A

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□□□□□□□□□□□□□□□ George □□□A. hard □□□□B. fine □□□C. common □□□□D. lucky □□□□□□□□□“was trying to be calm”□□□□“having to leave his dog to a ___9___ and trust that everything would ___10___ .”□□□□□□□□□□□□□□□□□□□□□□□□□□□□□ A□

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□□□□□□□□□□□□□□□ George □□A. coworker □□□□B. passenger □□□C. stranger □□□□D. neighbor □□□□□“George, the husband, was trying to be calm, but I could tell this was ___8___ for him,”□□□□□□□□□□□□□□□□□ C□

□50 □□□□

□□□□□□□□□□□□□□□ George □□A. speed up □□□B. work out □□□□□C. come back □□□D. take off □□□□□“George, the husband, was trying to be calm, but I could tell this was ___8___ for him,”□□□□□□□□ George □□□□□□□□□□□□□□□□□□□□□□□□□□□□□□ B□

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□52 □□□□

□□□□□□□□□□□□□□□□□□□□ Tiffy□□□□□□□□□□□□□□□□A. call □□□□B. join □□□C. leave □□□D. serve □□□□□“as soon as we got to Kansas City.”□□□□□□□□□□□□□□□□□□□□□□□□□□□ A□

□53 □□□□

□□□□□□□□□□□□□□□□□□□□□□□Tiffy □□□□□□□□A. unnecessary □□□□□□B. unexpected □□□□□□C. unavoidable □□□□□□D. uneventful □□□□□□□□“and Tiffy was a great passenger.”□□□□□□□□□□□□□□□□□□□

□□□A. thankful □□□□B. generous □□□□C. proud □□□□D. sympathetic □□□□□□□□□□□□“and sent me a nice e-mail with pictures.”□□□□□□□□□□□□□□□George □□□□□□□ A□

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□□□(□ 10 □□; □□□ 1.5 □, □□ 15 □)

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Whenever I tell people that I teach English at the Berlin Zoo, I almost always get a questioning look. Behind it, the person is trying to figure out who exactly I teach…the animals?

Since June 2017, right before the ___56___ (arrive) of the two new pandas, Meng Meng and Jiao Qing, I have been helping the panda keepers at the zoo to feel more comfortable and ___57___ (confidence) speaking English. And who do they speak English ___58___?

Not the pandas, even though ___59___ language used for the medical training instructions is actually English. They talk to the flood of international tourists and to ___60___ (visit) Chinese zookeepers who often come to check on the pandas, which are on loan from China. They also need to be ready to give ___61___ (interview) in English with international journalists. This is ___62___ they need an English trainer.

So, what are they learning? ___63___ (basic), how to describe a panda’s life. It’s been an honor to watch the panda programme develop ___64___ to see the pandas settle into their new home. As a little girl, I ____65____ (wish) to be a zookeeper when I grew up. Now, I’m living out that dream indirectly by helping the panda keepers do their job in English.

□□□□56. arrival

57. confident

58. with 59. the

60. visiting

61. interviews

62. why 63. Basically

64. and 65. wished

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□□□(□□ 15 □)

66. □□□□□□□□□ Ryan □□□□□□□□□

Yours sincerely,

Li Hua

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□□□□

reply: “Because I love your stories. If you’re willing to apply yourself, I think you have a good shot at this.” Encouraged by his words, I agreed to give it a try.

I chose Paul Revere’s horse as my subject. Paul Revere was a silversmith (□□) in Boston who rode a horse at night on April 18，1775 to Lexington to warn people that British soldiers were coming. My story would come straight from the horse’s mouth. Not a brilliant idea, but funny; and unlikely to be anyone else’s choice.

What did the horse think, as he sped through the night? Did he get tired? Have doubts? Did he want to quit? I sympathized immediately. I got tired. I had doubts. I wanted to quit. But, like Revere’s horse, I kept going. I worked hard. I checked my spelling. I asked my older sister to correct my grammar. I checked out a half dozen books on Paul Revere from the library. I even read a few of them.

When I handed in the essay to my teacher, he read it, laughed out loud, and said, “Great. Now, write it again.” I wrote it again, and again and again. When I finally finished it, the thought of winning had given way to the enjoyment of writing. If I didn’t win, I wouldn’t care.

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A few weeks later, when I almost forgot the contest, there came the news.

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I went to my teacher’s office after the award presentation.

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□□□□ A few weeks later, when I almost forgot the contest, there came the news. I was

informed that I won the first prize in the writing contest and that there would be an award presentation in two days. I was so happy to hear the news that I immediately shared it with my teacher. “I knew you’d win! I am proud of you. You made it!” he said excitedly. Then came the big day. When I was invited to the stage to receive the award, I expressed my thanks to my teacher. I said, “It’s you who make me fall in love with writing, my social studies teacher. Without your recognition and guidance, I couldn’t have written this article. Again thank you very much!”

I went to my teacher’s office after the award presentation. My teacher was waiting for me. Holding my hands, he said “Congratulations! You are a good writer, so keep writing.” “You know I didn’t like writing before, but now I am crazy about it! I will try my best to create good works.” I said seriously. Since then, I have written many good works and now I am a famous writer. I owe my success to my social teacher who is a beacon in my life on the road to writing.

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□□□□[□□□□ 1] I was informed that I won the first prize in the writing contest and that there would be an award presentation in two days. □□□□□□□□ that □□□□□□□□

[□□□□ 2] It’s you who make me fall in love with writing, my social studies teacher.□□□□□□□□

[□□□□ 3] I owe my success to my social teacher who is a beacon in my life on the road to writing.□□□□ who □□□□□□□□□□□